TREASURE ROOM

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MISCELLANEOUS OBSERVATIONS ON THE TRAGEDY OF *MACBETH:* WITH REMARKS ON Sir *T. H.*'s Edition of *Shakeſpear.*

To which is affix'd,

PROPOSALS for a NEW EDITION of *SHAKESPEAR*, with a SPECIMEN.

By Samuel Johnson.

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May, 1873.

NOTE I.

ACT I. SCENE I.

Enter three Witches.

IN Order to make a true Eſtimate of the Abilities and Merit of a Writer, it is always neceſſary to examine the Genius of his Age, and the Opinions of his Contemporaries. A Poet who ſhould now make the whole Action of his Tragedy depend upon Enchantment, and produce the chief Events by the Aſſiſtance of ſupernatural Agents, would be cenſured as tranſgreſſing the Bounds of Probability, he would be baniſhed from the Theatre to the Nurſery, and condemned to write Fairy Tales inſtead of Tragedies; but a Survey of the Notions that prevailed at the Time when this Play was written, will prove that *Shakeſpeare* was in no Danger of ſuch Cenſures, ſince he only turned the Syſtem that was then univerſally admitted to his Advantage, and was far from overburthening the Credulity of his Audience.

THE Reality of Witchcraft or Enchantment, which, though not ſtrictly the ſame, are confounded in this Play, has in all Ages and Countries been credited by the common People, and in moſt by

the Learned themſelves. Theſe Phantoms have indeed appeared more frequently, in proportion as the Darkneſs of Ignorance has been more groſs; but it cannot be ſhown, that the brighteſt Gleams of Knowledge have at any Time been ſufficient to drive them out of the World. The Time in which this Kind of Credulity was at its Height, ſeems to have been that of the Holy War, in which the Chriſtians imputed all their Defeats to Enchantments or diabolical Oppoſition, as they aſcribed their Succeſs to the Aſſiſtance of their military Saints, and the Learned Mr *W*——— appears to believe (*Suppl. to the Introduction to Don* Quixote) that the firſt Accounts of Enchantments were brought into this Part of the World by thoſe *who* returned from their eaſtern Expeditions. But there is always ſome Diſtance between the Birth and Maturity of Folly as of Wickedneſs: This Opinion had long exiſted, though perhaps the Application of it had in no foregoing Age been ſo frequent, nor the Reception ſo general. *Olympiodorus*, in *Photius*'s Extracts, tells us of one *Libanius*, who practiſed this Kind of military Magic, and having promiſed χώρις ὁπλίτων καὶ βαρβάρων ἐνεργεῖν, *to perform great Things againſt the Barbarians without Soldiers*, was, at the Inſtances of the Empreſs *Placidia*, put to Death, when he was about to have given Proofs of his Abilities. The Empreſs ſhewed ſome Kindneſs

nefs in her Anger by cutting him off at a Time fo convenient for his Reputation.

But a more remarkable Proof of the Antiquity of this Notion may be found in St *Chryfoftom*'s Book *de Sacerdotio*, which exhibits a Scene of Enchantments not exceeded by any Romance of the middle Age; he fuppofes a Spectator overlooking a Field of Battle attended by one that points out all the various Objects of Horror, the Engines of Deftruction, and the Arts of Slaughter. Δεικνύτο δὲ ἔτι παρὰ τοῖς ἐναντίοις καὶ πτηνομένους ἵππους διά τινος μαγγανείας, καὶ ὁπλίτας δι' ἀέρος φερομένους, καὶ πᾶσαν γοητείας δύναμιν καὶ ἰδέαν. *Let him then proceed to fhow him in the oppofite Armies Horfes flying by Enchantment, armed Men tranfported through the Air, and every Power and Form of Magic.* Whether St *Chryfoftom* believed that fuch Performances were really to be feen in a Day of Battle, or only endeavoured to enliven his Defcription, by adopting the Notions of the Vulgar, it is equally certain, that fuch Notions were in his Time received, and that therefore they were not imported from the *Saracens* in a later Age; the Wars with the *Saracens* however gave Occafion to their Propagation, not only as Bigotry naturally difcovers Prodigies, but as the Scene of Action was removed to a great Diftance, and Diftance either of Time or Place is

ſufficient to reconcile weak Minds to wonderful Relations.

THE Reformation did not immediately arrive at its Meridian, and tho' Day was gradually encreaſing upon us, the Goblins of Witchcraft ſtill continued to hover in the Twilight. In the Time of Queen *Elizabeth* was the remarkable Trial of the Witches of *Warboys*, whoſe Conviction is ſtill commemorated in an annual Sermon at *Huntingdon*. But in the Reign of King *James*, in which this Tragedy was written, many Circumſtances concurred to propagate and confirm this Opinion. The King, who was much celebrated for his Knowledge, had, before his Arrival in *England*, not only examined in Perſon a Woman accuſed of Witchcraft, but had given a very formal Account of the Practices and Illuſions of evil Spirits, the Compacts of Witches, the Ceremonies uſed by them, the Manner of detecting them, and the Juſtice of puniſhing them, in his Dialogues of *Dæmonologie*, written in the *Scottiſh* Dialect, and publiſhed at *Edinburgh*. This Book was, ſoon after his Acceſſion, reprinted at *London*, and as the ready way to gain K. *James*'s Favour was to flatter his Speculations, the Syſtem of *Dæmonologie* was immediately adopted by all who deſired either to gain Preferment or not to loſe it. Thus the Doctrine of Witchcraft was very powerfully inculcated, and as the

the greateſt Part of Mankind have no other Reaſon for their Opinions than that they are in Faſhion, it cannot be doubted but this Perſuaſion made a rapid Progreſs, ſince Vanity and Credulity co-operated in its favour, and it had a Tendency to free Cowardice from Reproach. The Infection ſoon reached the Parliament, who, in the firſt Year of King *James*, made a Law by which it was enacted *Ch.* XII. That " if any Perſon ſhall uſe any Invocation or Conjuration of any evil or wicked Spirit; 2. Or ſhall conſult, covenant with, entertain, employ, feed or reward any evil or curſed Spirit to or for any Intent or Purpoſe; 3. Or take up any dead Man, Woman or Child out of the Grave,---or the Skin, Bone, or any Part of the dead Perſon, to be employed or uſed in any Manner of Witchcraft, Sorcery, Charm, or Enchantment; 4. Or ſhall uſe, practiſe or exerciſe any Sort of Witchcraft, Sorcery, Charm, or Enchantment; 5. Whereby any Perſon ſhall be deſtroyed, killed, waſted, conſumed, pined, or lamed in any Part of the Body; 6. That every ſuch Perſon being convicted ſhall ſuffer Death."

THUS, in the Time of *Shakeſpeare*, was the Doctrine of Witchcraft at once eſtabliſhed by Law and by the Faſhion, and it became not only unpolite, but criminal, to doubt it, and as Prodigies

are always seen in proportion as they are expected, Witches were every Day discovered, and multiplied so fast in some Places, that Bishop *Hall* mentions a Village in *Lancashire*, where their Number was greater than that of the Houses. The Jesuites and Sectaries took Advantage of this universal Error, and endeavoured to promote the Interest of their Parties by pretended Cures of Persons afflicted by evil Spirits, but they were detected and exposed by the Clergy of the established Church.

Upon this general Infatuation *Shakespeare* might be easily allowed to found a Play, especially since he has followed with great Exactness such Histories as were then thought true; nor can it be doubted that the Scenes of Enchantment, however they may now be ridiculed, were both by himself and his Audience thought awful and affecting.

NOTE II.

SCENE II.

--- THE merciless *Macdonel*,---from the Western Isles
Of *Kerns* and *Gallow-glasses* was supply'd,
And Fortune on his damned *Quarry* smiling;
Shew'd like a Rebel's Whore.

Kerns are light-armed, and *Gallow-glasses* heavy-armed

armed Soldiers. The word *Quarry* has no Senſe that is properly applicable in this Place, and therefore it is neceſſary to read

And Fortune on his damned Quarrel *ſmiling.*

Quarrel was formerly uſed for *Cauſe*, or for *the Occaſion of a Quarrel*, and is to be found in that Senſe in *Hollingſhead*'s Account of the Story of *Macbeth*, who, upon the Creation of the Prince of *Cumberland*, thought, ſays the Hiſtorian, that he had *a juſt Quarrel* to endeavour after the Crown. The Senſe therefore is *Fortune ſmiling on his execrable Cauſe*, &c.

NOTE III.

IF I ſay ſooth, I muſt report they were
As Cannons overcharged with double Cracks,
So they redoubled Strokes upon the Foe:

Mr *Theobald* has endeavoured to improve the Senſe of this Paſſage by altering the Punctuation thus:

------They were
As Cannons overcharg'd, with double Cracks
So they redoubled Strokes------

He declares, with ſome Degree of Exultation, that he has no Idea of a *Cannon charged with double Cracks*,

Cracks; but ſurely the great Author will not gain much by an Alteration which makes him ſay of a Hero, that he *redoubles Strokes with double Cracks*, an Expreſſion not more loudly to be applauded, or more eaſily pardon'd than that which is rejected in its Favour. That *a Cannon is charged with Thunder* or *with double Thunders* may be written, not only without Nonſenſe, but with Elegance, and nothing elſe is here meant by *Cracks*, which in the Time of this Writer was a Word of ſuch Emphaſis and Dignity, that in this Play he terms the general Diſſolution of Nature the *Crack of Doom*.

THERE are among Mr *Theobald*'s Alterations others which I do not approve, though I do not always cenſure them; for ſome of his Amendments are ſo excellent, that, even when he has failed, he ought to be treated with Indulgence and Reſpect.

NOTE IV.

King. BUT who comes here?
Mal. The worthy *Thane* of *Roſſe*.
Lenox. What Haſte looks thro' his Eyes?
So ſhould he look, that *ſeems* to ſpeak Things ſtrange,

THE

THE Meaning of this Paſſage as it now ſtands is, *ſo ſhould he look, that looks as if he told Things ſtrange.* But *Roſſe* neither yet told ſtrange Things, nor could look as if he told them; *Lenox* only conjectured from his Air that he had ſtrange Things to tell, and therefore undoubtedly ſaid

----What Haſte looks thro' his Eyes?
So ſhould he look, that *teems* to ſpeak Things ſtrange.

He looks like one that is big with ſomething of Importance; a Metaphor ſo natural that it is every Day uſed in common Diſcourſe.

NOTE V.

SCENE III.

Thunder. Enter the three Witches.

1*ſt Witch.* WHERE haſt thou been Siſter?
2*d Witch.* Killing Swine.
3*d Witch.* Siſter, where Thou?
1*ſt Witch.* A Sailor's Wife had Cheſnuts in her Lap,
And mouncht, and mouncht, and mouncht. Give me, quoth I.
(1)Aroint thee, Witch, the rump-fed Ronyon cries.
Her

Her Husband's to *Aleppo* gone, Master o' th' *Tiger:*
But in a Sieve I'll thither sail,
And like a Rat without a Tail,
I'll do----I'll do----and I'll do.

2d Witch. I'll give thee a Wind.

1st Witch. Thou art kind.

3d Witch. And I another.

1st. Witch. I myself have all the other,
And the (2) very Points they blow,
All the Quarters that they know,
I'th' Ship-man's Card———
I will drain him dry as Hay;
Sleep shall neither Night nor Day
Hang upon his pent-house Lid;
He shall live a Man (3) forbid;
Weary Sev'n-nights nine times nine,
Shall he dwindle, peak and pine:
Tho' his Bark cannot be lost,
Yet it shall be Tempest-tost.
Look what I have.

2d Witch. Shew me, shew me.

(1) Aroint thee, Witch,———

In one of the Folio Editions the Reading is *Anoint thee*, in a Sense very consistent with the common Accounts of Witches, who are related to perform many supernatural Acts by the Means of Unguents, and particularly to fly through the Air to the Places where they meet at their hellish Festivals.

Feſtivals. In this Senſe *anoint thee, Witch*, will mean, *Away, Witch, to your infernal Aſſembly.* This Reading I was inclined to favour, becauſe I had met with the Word *aroint* in no other Place; till looking into *Hearne*'s Collections, I found it in a very old Drawing, that he has publiſhed, in which St *Patrick* is repreſented viſiting Hell, and putting the Devils into great Confuſion by his Preſence, of whom one that is driving the damned before him with a Prong, has a Label iſſuing out from his Mouth with theſe Words **out out arougt**, of which the laſt is evidently the ſame with *aroint*, and uſed in the ſame Senſe as in this Paſſage.

(2) And the *very* Points they blow.

As the Word *very* is here of no other Uſe than to fill up the Verſe, it is likely that *Shakeſpeare* wrote *various*, which might be eaſily miſtaken for *very*, being either negligently read, haſtily pronounced, or imperfectly heard.

(3) He ſhall live a Man *forbid.*

Mr *Theobald* has very juſtly explained *forbid* by *accurſed*, but without giving any Reaſon of his Interpretation. To *bid* is originally *to pray*, as in this *Saxon* Fragment.

ꝥe ıſ ꝼıſ ꝥ bıꝺ ⁊ boꝺe, &c.

He is wiſe that *prays* & improves.

As

As to *forbid* therefore implies to *prohibit*, in Oppoſition to the Word *bid* in its preſent Senſe, it ſignifies by the ſame Kind of Oppoſition to *curſe*, when it is derived from the ſame Word in its primitive Meaning.

NOTE VI.

SCENE V.

THE Incongruity of all the Paſſages in which the *Thane* of *Cawdor* is mentioned is very remarkable; in the ſecond Scene the *Thanes* of *Roſſe* and *Angus* bring the King an Account of the Battle, and inform him that *Norway*

Aſſiſted by that moſt diſloyal Traytor
The Thane of *Cawdor*, 'gan a diſmal Conflict.

It appears that *Cawdor* was taken Priſoner, for the King ſays in the ſame Scene.

—— Go, pronounce his Death,
And with his former Title greet *Macbeth*.

Yet though *Cawdor* was thus taken by *Macbeth*, in Arms againſt his King, when *Macbeth* is ſaluted, in the fourth Scene, *Thane of Cawdor*, by the Weird Siſters, he aſks,

How of *Cawdor?* the *Thane of Cawdor lives*,
A proſp'rous Gentleman.——

And

And in the next Line conſiders the Promiſes, that he ſhould be *Cawdor* and *King*, as equally unlikely to be accompliſhed. How can *Macbeth* be ignorant of the State of the Thane of *Cawdor* whom he has juſt defeated and taken Priſoner, or call him a *proſperous Gentleman* who has forfeited his Title, and Life by open Rebellion? Or why ſhould he wonder that the Title of the Rebel whom he has overthrown ſhould be conferred upon him? He cannot be ſuppoſed to diſſemble his Knowledge of the Condition of *Cawdor*, becauſe he enquires with all the Ardour of Curioſity, and the Vehemence of ſudden Aſtoniſhment, and becauſe Nobody is preſent but *Banquo*, who had an equal Part in the Battle, and was equally acquainted with *Cawdor*'s Treaſon. However in the next Scene, his Ignorance ſtill continues, and, when *Roſſe* and *Angus* preſent him from the King with his new Title, he cries out

——The *Thane* of *Cawdor* lives.
Why do you dreſs me in his borrowed Robes?

Roſſe and *Angus*, who were the Meſſengers that in the ſecond Scene informed the King of the Aſſiſtance given by *Cawdor* to the Invader, having loſt, as well as *Macbeth*, all Memory of what they had ſo lately ſeen and related, make this Anſwer,

——Whether he was
Combin'd with *Norway*, or did line the Rebels

With hidden Help and Vantage, or with both
He labour'd in his Country's Wreck, I know not.

Neither *Roſſe* knew what he had juſt reported, nor *Macbeth* what he had juſt done. This ſeems not to be one of the Faults that are to be imputed to the Tranſcribers, ſince, though the Inconſiſtency of *Roſſe* and *Angus* might be removed, by ſuppoſing that their Names are erroneouſly inſerted, and that only *Roſſe* brought the Account of the Battle, and only *Angus* was ſent to compliment *Macbeth*, yet the Forgetfullneſs of *Macbeth* cannot be palliated, ſince what he ſays could not have been ſpoken by any other.

NOTE VII.

THE Thought, whoſe Murder yet is but fantaſtical,
Shakes ſo my ſingle State of Man,——

THE *ſingle State of Man* ſeems to be uſed by *Shakeſpeare* for an *Individual*, in Oppoſition to a *Commonwealth*, or *conjunct Body* of Men.

NOTE VIII.

Macbeth. COME what come may,
Time and the Hour runs thro' the rougheſt Day.

I SUP-

I SUPPOSE every Reader is disgusted at the Tautology in this Passage, *Time and the Hour*, and will therefore willingly believe that *Shakespeare* wrote it thus,

——Come what come may,
Time! on!--the Hour runs thro' the roughest Day.

Macbeth is deliberating upon the Events which are to befal him, but finding no Satisfaction from his own Thoughts, he grows impatient of Reflection, and resolves to wait the Close without harrassing himself with Conjectures,

——Come what come may.

BUT to shorten the Pain of Suspense, he calls upon Time in the usual Stile of ardent Desire, to quicken his Motion,

Time! on! ——

HE then comforts himself with the Reflection that all his Perplexity must have an End,

——The Hour runs thro' the roughest Day.

This Conjecture is supported by the Passage in the Letter to his Lady in which he says, *They referr'd me to the* coming on of Time *with Hail King that shall be.*

NOTE IX.

SCENE VI.

Malcolm. ——NOthing in his Life
Became him like the leaving it. He died,
As one that had been ſtudied in his Death,
To throw away the deareſt Thing he *ow'd*,
As 'twere a careleſs Trifle.

As the Word *ow'd* affords here no Senſe but ſuch as is forced and unnatural, it cannot be doubted that it was originally written, *The deareſt Thing he own'd*, a Reading which needs neither Defence nor Explication.

NOTE X.

King. ——THERE's no Art,
To find the Minds Conſtruction in the Face.

THE *Conſtruction of the Mind* is, I believe, a Phraſe peculiar to *Shakeſpeare*; it implies the *Frame* or *Diſpoſition* of the Mind, by which it is determined to good or ill.

NOTE

NOTE XI.

Macbeth. THE Service, and the Loyalty I owe,
In doing it, pays itſelf. Your Highneſs' part
Is to receive our Duties, and our Duties
Are to your Throne and State, Children and Servants,
Which do but what they ſhould, in doing *every Thing*
Safe tow'rds your Love and Honour.

OF the laſt Line of this Speech which is certainly as it is now read, unintelligible, an Emendation has been attempted which Mr *Warburton*, and Mr *Theobald* have admitted as the true Reading.

——Our Duties
Are to your Throne and State, Children and Servants,
Which do but what they ſhould, in doing every Thing
Fiefs to your Love and Honour.

MY Eſteem of theſe Critics, inclines me to believe that they cannot be much pleaſed with the Expreſſions *Fiefs to Love*, or *Fiefs to Honour*; and that they have propoſed this Alteration rather becauſe no other occurred to them, than becauſe they approved it. I ſhall therefore propoſe a bolder Change,

perhaps with no better Succeſs, but *ſua cuique placent.* I read thus,

——Our Duties
Are to your Throne and State, Children and Servants,
Which do but what they ſhould, in doing *Nothing Save* tow'rds *your Love and Honour.*

We do but perform our Duty when we contract all our Views to your Service, when we act with *no other* Principle than regard to *your Love and Honour.*

It is probable that this Paſſage was firſt corrupted by writing *Safe* for *Save*, and the Lines then ſtood thus,

——Doing Nothing
Safe tow'rd your Love and Honour.

Which the next Tranſcriber obſerving to be wrong, and yet not being able to diſcover the real Fault, altered to the preſent Reading.

NOTE XII.

SCENE VII.

—— THou'dſt have, great *Glamis*,
That which cries, " thus thou muſt do if thou have *it*,
" And that, *&c.*

As the Object of *Macbeth*'s Deſire is here introduced ſpeaking of itſelf it is neceſſary to read,

----Thoud'ſt

——Thoud'ſt have, great *Glamis*,
That which cries, " thus thou muſt do if thou have *me*.

NOTE XIII.

—— HIE thee hither,
That I may pour my Spirits in thine Ear,
And chaſtiſe with the Valour of my Tongue
All that impedes thee from the golden Round,
That Fate and metaphyſical Aid do *ſeem*
To have thee crown'd withal.

FOR *ſeem* the Senſe evidently directs us to read *ſeek*. The Crown to which Fate deſtines thee, and which preternatural Agents *endeavour* to beſtow upon thee. The *Golden Round* is the *Diadem*.

NOTE XIV.

Lady Macbeth. —COME all you Spirits
That tend on *mortal Thoughts*, unſex me here,
And fill me from the Crown to th' Toe, top-full
Of direſt Cruelty; make thick my Blood,
Stop up th' Acceſs and Paſſage to Remorſe,
That no compunctious Viſitings of Nature
Shake my fell Purpoſe, nor *keep Peace* between
Th' Effect and it.

Mortal Thoughts.

THIS

THIS Expreſſion ſignifies not *the Thoughts of Mortals*, but *murtherous*, *deadly*, or *deſtructive Deſigns*. So in Act 5th.

Hold faſt the *mortal* Sword,

And in another Place,

With twenty *mortal* Murthers.

——Nor keep Peace between
Th' Effect and it.——

THE Intent of Lady *Macbeth*, evidently is to wiſh that no womaniſh Tenderneſs, or conſcientious Remorſe may hinder her Purpoſe from proceeding to Effect, but neither this nor indeed any other Senſe is expreſſed by the preſent Reading, and therefore it cannot be doubted that *Shakeſpeare* wrote differently, perhaps thus.

That no compunctious Viſitings of Nature
Shake my fell Purpoſe, nor *keep pace* between
Th' Effect and it.

TO *keep pace between* may ſignify *to paſs between*, to *intervene*. *Pace* is on many Occaſions a Favourite of *Shakeſpeare*. This Phraſe is indeed not uſual in this Senſe, but was it not its Novelty that gave Occaſion to the preſent Corruption?

NOTE

NOTE XV.

SCENE VIII.

King. THIS Caſtle hath a pleaſant *Seat*; the Air
Nimbly and ſweetly recommends itſelf
Unto our gentle Senſes.

Banquo. This Gueſt of Summer,
The Temple-haunting Martlet, does approve,
By his lov'd Manſionry, that Heaven's Breath
Smells wooingly here. No jutting Frieze,
Buttrice, nor Coigne of Vantage, but this Bird
Hath made his pendent Bed, and procreant Cradle:
Where they moſt breed and haunt, I have obſerv'd
The Air is delicate.

IN this ſhort Scene, I propoſe a ſlight Alteration to be made, by ſubſtituting *Site* for *Seat*, as the antient Word for *Situation*; and *Senſe* for *Senſes* as more agreeable to the Meaſure; for which Reaſon likewiſe I have endeavoured to adjuſt this Paſſage,

——Heaven's Breath
Smells wooingly here. No jutting Frieze,

By changing the Punctuation and adding a Syllable thus,

—— Heaven's Breath
Smells wooingly. Here is no jutting Frieze.

THOSE

THOSE who have perused Books printed at the Time of the first Editions of *Shakespeare* know, that greater Alterations than these are necessary almost in every Page, even where it is not to be doubted that the Copy was correct.

NOTE XVI.

SCENE X.

THE Arguments by which Lady *Macbeth* persuades her Husband to commit the Murder, afford a Proof of *Shakespeare*'s Knowledge of Human Nature. She urges the Excellence and Dignity of Courage, a glittering Idea which has dazzled Mankind from Age to Age, and animated sometimes the Housebreaker, and sometimes the Conqueror; but this Sophism *Macbeth* has for ever destroyed by distinguishing true from false Fortitude, in a Line and a half; of which it may almost be said, that they ought to bestow Immortality on the Author, though all his other Productions had been lost.

> I dare do all that may become a Man,
> Who dares do more is none.

THIS Topic, which has been always employed with too much Success, is used in this Scene with pecu-

peculiar Propriety, to a Soldier by a Woman. Courage is the diſtinguiſhing Virtue of a Soldier, and the Reproach of Cowardice cannot be borne by any Man from a Woman, without great Impatience.

She then urges the Oaths by which he had bound himſelf to murder *Duncan*, another Art of Sophiſtry by which Men have ſometimes deluded their Conſciences, and perſuaded themſelves that what would be criminal in others is virtuous in them; this Argument *Shakeſpeare*, whoſe Plan obliged him to make *Macbeth* yield, has not confuted, though he might eaſily have ſhown that a former Obligation could not be vacated by a latter.

NOTE XVII.

Letting *I dare not*, wait upon *I would*,
Like the poor Cat i'th' Adage.

The Adage alluded to is, *The Cat loves Fiſh, but dares not wet her Foot*,

Catus amat Piſces, ſed non vult tingere Plantas.

NOTE XVIII.

Will I wiſh Wine and Waſſel ſo convince.

To convince is in *Shakeſpeare* to *over-power* or *ſubdue*, as in this Play,

----Their

——Their Malady *convinces*
The great Aſſay of Art.

NOTE XIX.

——WHO ſhall bear the Guilt
Of our great *Quell.*

Quell is *murder*, *Manquellers* being in the old Language the Term for which *Murderers* is now uſed.

NOTE XX.

ACT II. SCENE II.

——NOW o'er one half the World
(1) *Nature ſeems dead*, and wicked Dreams abuſe
The curtain'd Sleep; now Witchcraft celebrates
Pale *Hecat*'s Offerings: And wither'd Murder,
(Alarum'd by his Sentinel, the Wolf,
Whoſe Howl 's his Watch) thus with his ſtealthy Pace,
With (2) *Tarquin's raviſhing Sides*, tow'rds his Deſign
Moves like a Ghoſt---Thou ſound and firm-ſet Earth,
Hear not my Steps, which Way they walk, for fear Thy

Thy very Stones prate of my where-about,
And (3) *take the preſent Horror from the Time,*
That now ſuits with it.-----

(1) ——Now o'er one half the World
Nature ſeems dead.

That is, *over our Hemiſphere all Action and Motion ſeem to have ceaſed.* This Image which is perhaps the moſt ſtriking that Poetry can produce, has been adopted by *Dryden* in his Conqueſt of *Mexico.*

All things are huſh'd as Nature's ſelf lay dead,
The Mountains ſeem to nod their drowſy Head ;
The little Birds in Dreams their Songs repeat,
And ſleeping Flow'rs beneath the Night-dews
ſweat.
Even Luſt and Envy ſleep!

Theſe Lines, though ſo well known, I have tranſcrib'd, that the Contraſt between them and this Paſſage of *Shakeſpeare* may be more accurately obſerved.

Night is deſcribed by two great Poets, but one deſcribes a Night of Quiet, the other of Perturbation. In the Night of *Dryden*, all the Diſturbers of the World are laid aſleep ; in that of *Shake-*

ſpeare, nothing but Sorcery, Luſt, and Murder is awake. He that reads *Dryden*, finds himſelf lull'd with Serenity, and diſpoſed to Solitude and Contemplation. He that peruſes *Shakeſpeare*, looks round alarmed, and ſtarts to find himſelf alone. One is the Night of a Lover, the other that of a Murderer.

(2) ——*Wither'd Murder*,
—— *Thus with his ſtealthy Pace*,
With Tarquin's *raviſhing Sides tow'rd his Deſign*,
Moves like a Ghoſt.——

This was the reading of this Paſſage in all the Editions before that of Mr *Pope*, who for *Sides*, inſerted in the Text *Strides*, which Mr *Theobald* has tacitely copied from him, tho' a more proper Alteration might perhaps have been made. A *raviſhing Stride* is an Action of Violence, Impetuoſity, and Tumult, like that of a Savage ruſhing on his Prey; whereas the Poet is here attempting to exhibit an Image of Secrecy and Caution, of anxious Circumſpection and guilty Timidity, the *ſtealthy Pace* of a *Raviſher* creeping into the Chamber of a Virgin, and of an Aſſaſſin approaching the Bed of him whom he propoſes to murder, without awaking him; theſe he deſcribes as *moving like Ghoſts*, whoſe Progreſſion is ſo different from

Strides.

Strides, that it has been in all Ages repreſented to be, as *Milton* expreſſes it,

Smooth ſliding without Step.

THIS Hemiſtick will afford the true Reading of this Place, which is, I think, to be corrected thus:

——And wither'd Murder,
—— Thus with his ſtealthy Pace,
With *Tarquin* raviſhing, ſlides tow'rd his Deſign,
Moves like a Ghoſt.

TARQUIN is in this Place the general Name of a Raviſher, and the Senſe is, Now is the Time in which every one is a-ſleep, but thoſe who are employed in Wickedneſs, the Witch who is ſacrificing to *Hecate*, and the Raviſher, and the Murderer, who, like me, are ſtealing upon their Prey.

WHEN the Reading is thus adjuſted, he wiſhes with great Propriety in the following Lines, that the *Earth* may not *hear his Steps*.

(3) And take the preſent Horror from the Time
That now ſuits with it.

I BELIEVE every one that has attentively read this dreadful Soliloquy is diſappointed at the Con-

 cluſion,

cluſion, which, if not wholly unintelligible, is, at leaſt, obſcure, nor can be explained into any Senſe worthy of the Author. I ſhall therefore propoſe a ſlight Alteration.

——Thou ſound and firm ſet Earth,
Hear not my Steps, which way they walk, for fear
Thy very Stones prate of my Where-about,
And *talk*---the preſent Horror of the Time!----
That now ſuits with it.——

MACBETH has, in the foregoing Lines, diſturbed his Imagination by enumerating all the Terrors of the Night, at length he is wrought up to a Degree of Frenzy, that makes him afraid of ſome ſupernatural Diſcovery of his Deſign, and calls out to the Stones not to betray him, not to declare where he walks, nor *to talk*.---As he is going to ſay of what, he diſcovers the Abſurdity of his Suſpicion and pauſes, but is again o'erwhelmed by his Guilt, and concludes, that ſuch are the Horrors of the preſent Night, that the Stones may be expected to cry out againſt him.

That now ſuits with it.

He obſerves in a ſubſequent Paſſage, that on ſuch Occaſions *Stones have been known to move.* It is now a very juſt and ſtrong Picture of a Man about

about to commit a deliberate Murder under the ſtrongeſt Convictions of the Wickedneſs of his Deſign.

NOTE XXI.

SCENE IV.

Lenox. THE Night has been unruly; where we lay
Our Chimnies were blown down. And, as they ſay,
Lamentings heard i'th' Air, ſtrange Screams of Death,
And Prophecying with Accents terrible
Of dire Combuſtions, and confuſed Events,
New-hatch'd to the woful Time.
The obſcure Bird clamour'd the live-long Night,
Some ſay the Earth was fev'rous and did ſhake.

THESE Lines I think ſhould be rather regulated thus:

——Prophecying with Accents terrible,
Of dire Combuſtions and confuſed Events.
New-hatch'd to th' woful Time, the obſcure Bird
Clamour'd the live-long Night. Some ſay the Earth was fev'rous and did ſhake.

A *Prophecy* of an *Event new hatch'd*, ſeems to be *a Prophecy* of an *Event paſt*. The Term *new-hatch'd* is properly applicable to a *Bird*, and that Birds of ill Omen ſhould be *new-hatch'd to the woful Time*, is very conſiſtent with the reſt of the Prodigies here mentioned, and with the univerſal Diſorder into which Nature is deſcribed as thrown, by the Perpetration of this horrid Murder.

NOTE XXII.

—UP! Up! and ſee
The great Doom's Image *Malcom Banquo*,
As from your Graves riſe up.—

THE ſecond Line might have been ſo eaſily completed, that it cannot be ſuppoſed to have been left imperfect by the Author, who probably wrote,

-----*Malcolm! Banquo!* riſe!
As from your Graves riſe up.---

MANY other Emendations of the ſame Kind might be made, without any greater Deviation from the printed Copies, than is found in each of them from the reſt.

Mac-

NOTE XXIII.

Macbeth. —HERE lay *Duncan*,
His silver Skin laced with his golden Blood,
And his gash'd Stabs look'd like a Breach in Nature,
For Ruin's wasteful Entrance; there the Murtherers
Steep'd in the Colours of their Trade, their Daggers
Unmannerly breech'd with Gore:——

AN *unmannerly Dagger* and a *Dagger breeched*, or as in some Editions *breach'd with Gore*, are Expressions not easily to be understood, nor can it be imagined that *Shakespeare* would reproach the Murderer of his King only with *Want of Manners*. There are undoubtedly two Faults in this Passage which I have endeavoured to take away by reading,

——*Daggers*
Unmanly drench'd with Gore.——

I saw drench'd *with the King's Blood the fatal Daggers, not only Instruments of Murder but Evidences of Cowardice.*

EACH of these Words might easily be confounded with that which I have substituted for it by a Hand

Hand not exact, a casual Blot, or a negligent Inspection.

Mr *Pope* has endeavoured to improve one of these Lines by substituting *goary Blood* for *golden Blood*, but it may easily be admitted that he who could on such an Occasion talk of *lacing the silver Skin* would *lace it* with *golden Blood*. No Amendment can be made to this Line of which every Word is equally faulty but by a general Blot.

It is not improbable, that *Shakespeare* put these forced and unnatural Metaphors into the Mouth of *Macbeth* as a Mark of Artifice and Dissimulation, to show the Difference between the studied Language of Hypocrisy, and the natural Outcries of sudden Passion. This whole Speech considered in this Light is a remarkable Instance of Judgment as it consists entirely of Antitheses and Metaphors.

NOTE XXIV.

ACT III. SCENE II.

Macbeth, — OUR Fears in *Banquo*
Stick deep, and in his Royalty of Nature
Reigns that which would be fear'd. 'Tis much he dares,

And

And to that dauntleſs Temper of his Mind,
He hath a Wiſdom that doth guide his Valour
To act in Safety. There is none but he,
Whoſe Being I do fear: And under him,
My Genius is rebuk'd; (1) *as it is ſaid*
Anthony's was by Cæſar. He chid the Siſters,
When firſt they put the Name of King upon me,
And bade them ſpeak to him; then Prophet-like,
They hail'd him Father to a Line of Kings,
Upon my Head they plac'd a fruitleſs Crown,
And put a barren Sceptre in my Gripe,
Thence to be wrench'd with an unlineal Hand,
No Son of mine ſucceeding. If 'tis ſo,
For *Banquo*'s Iſſue have I 'fil'd my Mind,
For them the gracious *Duncan* have I murther'd,
Put Rancours in the Veſſel of my Peace
Only for them, and mine eternal Jewel
Given to the (2) common Enemy of Man,
To make them Kings,---the Seed of *Banquo* Kings.
Rather than ſo, come Fate into the Liſt,
(3) And champion me to th' Utterance ——

(1) —— As it is ſaid
Anthony's was by *Cæſar*.

THOUGH I would not often aſſume the Critic's Privilege of being confident where Certainty cannot be obtained, nor indulge myſelf too far in departing from the eſtabliſhed Reading; yet I cannot

not but propoſe the Rejection of this Paſſage, which I believe was an Inſertion of ſome Player, that having ſo much Learning as to diſcover to what *Shakeſpeare* alluded, was not willing that his Audience ſhould be leſs knowing than himſelf, and has therefore weakened the Author's Senſe by the Intruſion of a remote and uſeleſs Image into a Speech burſting from a Man wholly poſſeſs'd with his own preſent Condition, and therefore not at leiſure to explain his own Alluſions to himſelf. If theſe Words are taken away, by which not only the Thought but the Numbers are injured, the Lines of *Shakeſpeare* cloſe together without any Traces of a Breach.

My Genius is rebuk'd. He chid the Siſters.

(2) —— The common Enemy of Man.

It is always an Entertainment to an inquiſitive Reader, to trace a Sentiment to its original Source, and therefore though the Term *Enemy of Man* applied to the Devil is in itſelf natural and obvious, yet ſome may be pleaſed with being informed, that *Shakeſpeare* probably borrowed it from the firſt Lines of the Deſtruction of *Troy*, a Book which he is known to have read.

That this Remark may not appear too trivial, I ſhall take occaſion from it to point out a beauti-

ful

ful Paſſage of *Milton* evidently copied from a Book of no greater Authority, in deſcribing the Gates of Hell, Book 2. v. 879. he ſays,

——On a ſudden open fly,
With impetuous Recoil and jarring Sound,
Th' infernal Doors and on their Hinges grate
Harſh Thunder.

In the Hiſtory of *Don Bellianis*, when one of the Knights approaches, as I remember, the Caſtle of *Brandezar*, the Gates are ſaid to open *grating harſh Thunder upon their braſen Hinges*.

(3) ——Come Fate into the Liſts,
And champion me to th' Utterance.——

This Paſſage will be beſt explained by tranſlating it into the Language from whence the only Word of Difficulty in it is borrowed. *Que la Deſtinée ſe rende en Lice, et qu' elle me donne un Defi* a l' Outrance. A Challenge or a Combat *a l' Outrance, to Extremity*, was a fixed Term in the Law of Arms, uſed when the Combatants engaged with an *odium internecinum*, *an Intention to deſtroy each other*, in Oppoſition to Trials of Skill at Feſtivals, or on other Occaſions, where the Conteſt was only for Reputation or a Prize. The Senſe therefore is, *Let Fate, that has fore-doom'd the Exaltation of the Sons of* Banquo, *enter the Liſts againſt me, with the utmoſt Animoſity, in defence of its own Decrees*,

crees, which I will endeavour to invalidate, whatever be the Danger.

NOTE XXV.

Macbeth. AY, in the Catalogue, ye go for Men,
As Hounds and Grey-hounds,
Mungrels, Spaniels, Curs,
Shoughs, Water-ruggs, and Demy-wolves are clept
All by the Name of Dogs.

THOUGH this is not the moſt ſparkling Paſſage in the Play, and though the Name of a Dog is of no great Importance, yet it may not be improper to remark, that there is no ſuch Species of Dogs as *Shoughs* mentioned by *Caius de Canibus Britannicis*, or any other Writer that has fallen into my Hands, nor is the Word to be found in any Dictionary which I have examined. I therefore imagined that it is falſely printed for *Slouths*, a Kind of ſlow Hound bred in the ſouthern Parts of *England*, but was informed by a Lady, that it is more probably uſed, either by miſtake, or according to the Orthography of that Time, for *Shocks*.

NOTE XXVI.

Macbeth. —— IN this Hour at moſt,
I will adviſe you where to
plant yourſelves,
Acquaint you with the perfect Spy o' th' Time,
The

The Moment on't, for't muſt be done to Night,
And ſomething from the Palace :-----

WHAT is meant by *the Spy of the Time it* will be found difficult to explain; and therefore Senſe will be cheaply gained by a ſlight Alteration.---- *Macbeth* is aſſuring the Aſſaſſins that they ſhall not want Directions to find *Banquo*, and therefore ſays,

I will ——
Acquaint you with a perfect Spy *o'th' Time.*

ACCORDINGLY a third Murderer joins them afterwards at the Place of Action.

Perfect is *well inſtructed*, or *well informed* as in this Play,

Though in your State of Honour I am *perfect*,

Though I am well acquainted *with your Quality and Rank.*

NOTE XXVII.

SCENE IV.

2*d Murderer*. HE needs not to miſtruſt, ſince he delivers
Our Offices and what we have to do,
To the Direction juſt.

Mr *Theobald* has endeavoured unsuccessfully to amend this Passage, in which nothing is faulty but the Punctuation. The Meaning of this abrupt Dialogue is this. The *perfect Spy*, mentioned by *Macbeth* in the foregoing Scene has, before they enter upon the Stage, given them the Directions which were promised at the Time of their Agreement; and therefore one of the Murderers observes, that, since *he has given them such exact Information, he needs not doubt of their Performance.* Then by way of Exhortation to his Associates he cries out

—— To the Direction just.

Now nothing remains but that we conform exactly to Macbeth's *Directions.*

NOTE XXVIII.

SCENE V.

Macbeth. YOU know your own Degrees, sit down:
At first and last the hearty Welcome.

As this Passage stands, not only the Numbers are very imperfect, but the Sense, if any can be found, weak and contemptible. The Numbers will be improved by reading

—— Sit

——— Sit down at firſt,
And laſt a hearty Welcome.

But for *laſt* ſhould then be written *next*. I believe the true Reading is

You know your own Degrees, ſit down.--To Firſt
And Laſt the hearty Welcome.

All of whatever Degree from the higheſt to the loweſt may be aſſured that their Viſit is well received.

NOTE XXIX.

Macbeth.--THERE's Blood upon thy Face.
[*To the Murtherer aſide at the Door.*
Murtherer. 'Tis *Banquo*'s then.
Macbeth. 'Tis better *thee without, than he within.*

THE Senſe apparently requires that this Paſſage ſhould be read thus:

'Tis better *thee* without, than *him* within.

That is, *I am more pleaſed that the Blood of* Banquo *ſhould be on thy Face than in his Body.*

NOTE XXX.

Lady *Macbeth.* PROPER Stuff!
This is the very Painting of your
Fear; [*aſide to* Macb.

This is the air-drawn Dagger which you ſaid
Led you to *Duncan*. Oh, theſe Flaws and Starts,
Impoſtures to true fear, would well become
A Woman's Story at a Winter's Fire,
Authoriz'd by her Grandam. Shame itſelf!---
Why do you make ſuch Faces? When all's done
You look but on a Stool.

As *Starts* can neither with Propriety nor Senſe be called *Impoſtures to true Fear*, ſomething elſe was undoubtedly intended by the Author, who perhaps wrote

——— Thoſe Flaws and Starts,
Impoſtures true to Fear would well become,
A Woman's Story, ———

THESE Symptoms of Terror and Amazement might better become *Impoſtures true* only *to Fear, might become a Coward at the Recital of ſuch Falſehoods as no Man could credit whoſe Underſtanding was not weaken'd by his Terrors; Tales, told by a Woman over a Fire on the Authority of her Grandam.*

NOTE XXXI.

Macbeth. ------LOVE and Health to all!
Then I'll ſit down: Give me
ſome Wine, fill full ----
I drink to th' general Joy of the whole Table,
And to our dear Friend *Banquo* whom we miſs,
Would

Would he were here! to all, and him, we thirſt. *And all to All.* -----

THOUGH this Paſſage is, as it now ſtands, capable of more Meanings than one, none of them are very ſatisfactory; and therefore I am inclined to read it thus:

----- To all, and him, we thirſt,
And Hail to All.

Macbeth, being about to ſalute his Company with a Bumper, declares that he includes *Banquo*, though abſent, in this Act of Kindneſs, and wiſhes *Health* to all. *Hail* or *Heil* for *Health* was in ſuch continual Uſe among the Good-fellows of antient Times, that a Drinker was called a *Was-heiler* or a *Wiſher of Health*, and the Liquor was termed *Was-heil*, becauſe *Health* was ſo often *wiſhed* over it. Thus in the Lines of *Hanvil* the Monk,

Jamque vagante Scypho, diſcincto Gutture Was-heil
Ingeminant Was-heil: *Labor eſt plus perdere Vini*
Quam Sitis. -----

THESE Words were afterwards corrupted into *Waſſail* and *Waſſailer*.

NOTE XXXII.

Macbeth. CAN ſuch Things be,
And overcome us like a Summer's Cloud
Without our ſpecial Wonder? You make me ſtrange
Ev'n to the Diſpoſition that *I owe*,
When now I think you can behold ſuch Sights,
And keep the natural Ruby of your Cheek,
When mine is blanched with Fear.

THIS Paſſage as it now ſtands is unintelligible, but may be reſtored to Senſe by a very ſlight Alteration,

----- You make me ſtrange
Ev'n to the Diſpoſition that I *know*,

Though I had before ſeen many Inſtances of your Courage, yet it now appears in a Degree altogether new. *So that my* long Acquaintance *with your* Diſpoſition *does not hinder me from that Aſtoniſhment which* Novelty *produces.*

NOTE XXXIII.

IT will have Blood, they ſay Blood will have Blood,
Stones have been known to move, and Trees to ſpeak,
Augurs,

Augurs, that underſtood Relations, have
By Magpies, and by Choughs, and Rooks brought forth
The ſecret'ſt Man of Blood. -----

In this Paſſage the firſt Line loſes much of its Force by the preſent Punctuation. *Macbeth* having conſidered the Prodigy which has juſt appeared, infers juſtly from it, that the Death of *Duncan* cannot paſs unpuniſhed,

It will have Blood, -----

Then after a ſhort Pauſe, declares it as the general Obſervation of Mankind, that Murderers cannot eſcape.

-----*They ſay, Blood will have Blood.*

Murderers, when they have practiſed all human Means of Security, are detected by ſupernatural Directions.

Augurs, that underſtand Relations, *&c.*

By the word *Relation* is underſtood the *Connection* of Effects with Cauſes; to *underſtand Relations* as *an Augur* is to know how thoſe Things *relate to* each other which have no viſible Combination or Dependence.

NOTE

NOTE XXXIV.

SCENE VII.

Enter Lenox *and another Lord.*

AS this Tragedy like the reſt of *Shakeſpeare*'s is perhaps overſtocked with Perſonages, it is not eaſy to aſſign a Reaſon, why a nameleſs Character ſhould be introduced here, ſince nothing is ſaid that might not with equal Propriety have been put into the Mouth of any other diſaffected Man. I believe therefore that in the original Copy it was written with a very common Form of Contraction *Lenox* and *An.* for which the Tranſcriber inſtead of *Lenox* and *Angus*, ſet down *Lenox* and *another Lord.* The Author had indeed been more indebted to the Tranſcriber's Fidelity and Diligence had he committed no Errors of greater Importance.

NOTE XXXV.

ACT IV. SCENE I.

AS this is the chief Scene of Inchantment in the Play, it is proper in this Place to obſerve, with how much Judgement *Shakeſpeare* has ſelected all the Circumſtances of his infernal Ceremonies, and how exactly he has conformed to common Opinions and Traditions.

Thrice

Thrice the brinded Cat hath mew'd,

THE uſual Form in which familiar Spirits are reported to converſe with Witches, is that of a Cat. A Witch, who was tried about half a Century before the Time of *Shakeſpeare*, had a Cat named *Rutterkin*, as the Spirit of one of thoſe Witches was *Grimalkin*; and when any Miſchief was to be done ſhe uſed to bid *Rutterkin go and fly*, but once when ſhe would have ſent *Rutterkin* to torment a Daughter of the Counteſs of *Rutland*, inſtead of *going* or *flying*, he only cried *Mew*, from which ſhe diſcovered that the Lady was out of his Power, the Power of Witches being not univerſal, but limited as *Shakeſpeare* has taken care to inculcate.

Though his Bark cannot be loſt,
Yet it ſhall be Tempeſt toſt.

THE common Afflictions which the Malice of Witches produced was Melancholy, Fits, and Loſs of Fleſh, which are threatned by one of *Shakeſpeare*'s Witches.

Weary Sev'nnights nine times nine
Shall he dwindle, peak, and pine.

IT was likewiſe their Practice to deſtroy the Cattle of their Neighbours, and the Farmers have

to

to this Day many Ceremonies to ſecure their Cows and other Cattle from Witchcraft; but they ſeem to have been moſt ſuſpected of Malice againſt Swine. *Shakeſpeare* has accordingly made one of his Witches declare that ſhe has been *killing Swine*, and Dr *Harſenet* obſerves, that about that Time, *a Sow could not be ill of the Meaſles, nor a Girl of the Sullens, but ſome old Woman was charged with Witchcraft.*

Toad, that under the cold Stone
Days and Nights has forty one
Swelter'd Venom ſleeping got,
Boil thou firſt i'th' charmed Pot.

TOADS have likewiſe long lain under the Reproach of being by ſome Means acceſſary to Witchcraft, for which Reaſon *Shakeſpeare* in the firſt Scene of this Play calls one of the Spirits *Padocke* or *Toad*, and now takes care to put a Toad firſt into the Pot. When *Vaninus* was ſeized at *Tholouſe*, there was found at his Lodgings *ingens Bufo Vitro incluſus, a great Toad ſhut in a Vial*, upon which thoſe that proſecuted him *Veneficium exprobrabant, charged him*, I ſuppoſe, *with Witchcraft.*

Fillet of a fenny Snake
In the Cauldron boil and bake;
Eye of Neut, and Toe of Frog;----
For a Charm, *&c.*

THE

THE Propriety of theſe Ingredients may be known by conſulting the Books *de Viribus Animalium* and *de Mirabilibus Mundi*, aſcribed to *Albertus Magnus*, in which the Reader, who has Time and Credulity, may diſcover very wonderful Secrets.

Finger of birth-ſtrangled Babe,
Ditch-deliver'd by a Drab ;----

IT has been already mentioned in the Law againſt Witches, that they are ſuppoſed to take up dead Bodies to uſe in Enchantments, which was confeſſed by the Woman whom King *James* examined, and who had of a dead Body, that was divided in one of their Aſſemblies, two Fingers for her Share. It is obſervable that *Shakeſpeare*, on this great Occaſion which involves the Fate of a King, multiplies all the Circumſtances of Horror. The Babe whoſe Finger is uſed, muſt be ſtrangled in its Birth, the Greaſe muſt not only be human, but muſt have dropped from a Gibbet, the Gibbet of a Murderer, and even the Sow whoſe Blood is uſed muſt have offended Nature by devouring her own Farrow. Theſe are Touches of Judgement and Genius.

And now about the Cauldron ſing----

Blue

Blue Spirits and White,
Black Spirits and Grey
Mingle, mingle, mingle,
You that mingle may.

And in a former Part,

Weird Sisters Hand in Hand----
Thus do go about, about
Thrice to mine, and thrice to thine
And thrice again to make up nine.

These two Passages I have brought together, because they both seem subject to the Objection of too much Levity for the Solemnity of Enchantment, and may both be shown, by one Quotation from *Camden*'s Account of *Ireland*, to be founded upon a Practice really observed by the uncivilised Natives of that Country. "When any one gets "a Fall, *says the Informer of* Camden, he starts "up, and *turning three times to the Right* digs a "Hole in the Earth; for they imagine that there "is a Spirit in the Ground, and if he falls sick in "two or three Days, they send one of their "Women that is skilled in that way to the Place, "where she says, I call thee from the East, West, "North, and South, from the Groves, the "Woods, the Rivers, and the Fens, from the "*Fairies red, black, white.*" There was likewise a Book

a Book written before the Time of *Shakeſpeare* deſcribing, amongſt other Properties, the *Colours* of Spirits.

MANY other Circumſtances might be particulariſed in which *Shakeſpeare* has ſhown his Judgment and his Knowledge.

NOTE XXXVI.

SCENE II.

Macbeth. THOU art too like the Spirit of *Banquo*, down,
Thy Crown does (1) ſear my Eye-balls, and thy
(2) *Hair*,
Thou other Gold-bound Brow, is like the firſt,
A Third is like the former.----

(1) The Expreſſion of *Macbeth* that the *Crown ſears his* Eyeballs, is taken from the Method formerly practiſed of deſtroying the Sight of Captives or Competitors by holding a burning Baſon before the Eye, which dried up its Humidity.

(2) As *Macbeth* expected to ſee a Train of Kings, and was only enquiring from what Race they would proceed, he could not be ſurpriſed that the *Hair* of the ſecond was *bound with Gold* like that of the firſt, he was offended only that the

ſecond reſembled the firſt, as the firſt reſembled *Banquo*, and therefore ſaid,

----- And thy *Air*,
Thou other-gold-bound Brow, is like the firſt.

NOTE XXXVII.

I Will----give to the Edge o'th' Sword
His Wife his Babes, and all unfortunate Souls
That *trace him in his Line*---no boaſting like a Fool,
This Deed I'll do before my Purpoſe cool.

Both the Senſe and Meaſure of the third Line which, as it rhymes, ought, according to the Practice of this Author, to be regular, are at preſent injured by two ſuperfluous Syllables which may eaſily be removed by reading,

----- Souls,
That trace his Line---no boaſting like a Fool.

NOTE XXXVIII.

SCENE III.

Roſſe. DEareſt Couſin,
I pray you ſchool yourſelf; but for your Huſband,
He's noble, wiſe, judicious, and beſt knows
The

The fits o'th'Time. I dare not ſpeak much farther,
But cruel are the Times when we are Traitors,
And do not know't ourſelves: When we (1) *hold*
Rumour
From what we fear, yet know not what we fear,
But float upon a wild and violent Sea
Each way, and (2) *move*. I'll take my Leave of you;
Shall not be long but I'll be here again:
Things at the worſt will ceaſe, or elſe climb up-
wards
To what they were before: My pretty Couſin,
Bleſſing upon you.

(1) ----- When we hold Rumour
From what we fear, yet know not what we fear,

THE preſent Reading ſeems to afford no Senſe; and therefore ſome critical Experiments may be properly tried upon it, though, the Verſes being without any Connection, there is Room for Suſpicion, that ſome intermediate Lines are loſt, and that the Paſſage is therefore irretrievable. If it be ſuppoſed that the Fault ariſes only from the Corruption of ſome Words, and that the Traces of the true Reading are ſtill to be found, the Paſſage may be changed thus:

-----When we *bode Ruin*
From what we fear, yet know not what we fear.

OR in a Senſe very applicable to the Occaſion of the Conference,

-----When the *bold running*
From what they fear, yet know not what they fear.

(2) But float upon a wild and violent Sea
Each way, and move.

THAT he who *floats* upon a *rough Sea* muſt *move* is evident, too evident for *Shakeſpeare* ſo emphatically to aſſert. The Line therefore is to be written thus:

Each way, and move----I'll take my Leave of you,

ROSSE is about to proceed, but finding himſelf over-power'd by his Tenderneſs, breaks off abruptly, for which he makes a ſhort Apology and retires.

NOTE XXXIX.

SCENE IV.

Malcolm. LET us ſeek out ſome deſolate Shade, and there
Weep our ſad Boſoms empty.
Macduff. Let us rather
Hold faſt the mortal Sword; and like good Men,
Beſtride our *downfal birth-dom:* Each new Morn,
New

He means by way of Predeſtination our doom at ye time of our birth.

New Widows howl, new Orphans cry, new Sorrows
Strike Heaven on the Face, that it reſounds
As if it felt with *Scotland*, and yell'd out
Like Syllables of Dolour.

He who can diſcover what is meant by him that earneſtly exhorts him to *beſtride* his *downfal Birthdoom*, is at Liberty to adhere to the preſent Text; but thoſe who are willing to confeſs that ſuch Counſel would to them be unintelligible, muſt endeavour to diſcover ſome reading leſs obſcure. It is probable that *Shakeſpeare* wrote,

-----Like good Men,
Beſtride our *downfaln Birthdom*-----

The Alluſion is to a Man from whom ſomething valuable is about to be taken by Violence, and who, that he may defend it without Encumbrance, lays it on the Ground, and ſtands over it with his Weapon in his Hand. Our Birthdom, or Birthright, ſays he, lies on the Ground, let us, like Men who are to fight for what is deareſt to them, not abandon it, but ſtand over it and defend it. This is a ſtrong Picture of obſtinate Reſolution.

Birthdom for *Birth-right* is formed by the ſame

 Analogy

vide Hudibras
Christendom — the Privileges
Rights of a Christian.

Analogy with *Maſterdom* in this Play, ſignifying the *Privileges* or *Rights* of a *Maſter*.

PERHAPS it might be *Birth-dame* for *Mother*, ; let us ſtand over our Mother that lies bleeding on the Ground.

NOTE XL.

Malcolm. NOW we'll together, and the *Chance of Goodneſs*
Be like our warranted Quarrel.

THE *Chance of Goodneſs*, as it is commonly read, conveys no Senſe. If there be not ſome more important Error in the Paſſage, it ſhould at leaſt be pointed thus:

----And the Chance, of Goodneſs,
Be like our warranted Quarrel.

THAT is, may the Event be, of the Goodneſs of Heaven, [*pro Juſtitia divina*] anſwerable to the Cauſe.

BUT I am inclined to believe that *Shakeſpeare* wrote,

-----And the Chance, O Goodneſs,
Be like our warranted Quarrel.

THIS

THIS ſome of his Tranſcribers wrote with a ſmall *o*, which another imagined to mean *of*. If we adopt this Reading, the Senſe will be, *and O thou Sovereign Goodneſs, to whom we now appeal, may our Fortune anſwer to our Cauſe.*

NOTE XLI.

ACT V. SCENE III.

Macbeth. BRING me no more Reports, let them fly all,
'Till *Birnam* Wood remove to *Dunſinane*,
I cannot taint with fear. What's the Boy *Malcolm*?
Was he not born of Woman ?-----
-----Fly falſe *Thanes*,
And mingle with the *Engliſh* Epicures.

IN the firſt Line of this Speech, the proper Pauſes are not obſerved in the preſent Editions.

Bring me no more Reports---let them fly all---

Tell me not any more of Deſertions----Let all my Subjects leave me---I am ſafe till, &c.

THE Reproach of Epicuriſm on which Mr *Theobald* has beſtowed a Note, is nothing more than a natural Invective uttered by an Inhabitant of

of a barren Country, againſt thoſe who have more Opportunities of Luxury.

NOTE XLII.

Macbeth. I Have liv'd long enough: My *Way* of Life
Is fall'n into the Sear, the yellow Leaf:

As there is no Relation between the *Way of Life*, and *fallen into the Sear*, I am inclined to think that the *W* is only an *M* inverted, and that it was originally written.——My *May* of Life.

I am now paſſed from the Spring to the Autumn of my Days, but I am without thoſe Comforts, that ſhould ſucceed the Sprightlineſs of Bloom, and ſupport me in this melancholy Seaſon.

NOTE XLIII.

SCENE IV.

Malcolm. 'TIS his main Hope:
For where there is *Advantage to be given*,
Both more or leſs have given him the Revolt;
And none ſerve with him but conſtrained Things,
Whoſe Hearts are abſent too.

THE

THE Impropriety of the Expreſſion *Advantage to be given*, inſtead of *Advantage given*, and the diſagreeable Repetition of the Word *given* in the next Line, incline me to read,

----Where there is *a Vantage* to be *gone*
Both more and leſs have given him the Revolt.

Advantage or *Vantage* in the Time of *Shakeſpeare* ſignified *Opportunity*.

More and leſs is the ſame with *Greater and Leſs*. So in the interpolated *Mandeville*, a Book of that Age, there is a Chapter of *India the more and the Leſs*.

NOTE XLIV.

SCENE V.

Macbeth. ------WHerefore was that Cry?
Seyton. The Queen is dead.
Macbeth. She ſhould (1) have died hereafter;
There would have been a Time for ſuch a *Word*,
To-morrow, and to-morrow, and to-morrow
Creeps in this petty pace from Day to Day,
To the laſt Syllable of (2) recorded Time;
And all our yeſterdays have lighted Fools
The Way to duſty Death. Out, out, brief Candle!
Life's but a walking Shadow.——

She

She ſhould have died hereafter,
There would have been a Time for ſuch a *Word.*

THIS Paſſage has very juſtly been ſuſpected of being corrupt. It is not apparent for what *Word* there would have been a *Time*, and that there would or would not be a *Time* for any *Word* ſeems not a Conſideration of Importance ſufficient to tranſport *Macbeth* into the following Exclamation. I read therefore,

(1) She ſhould have died hereafter.
There would have been a Time for--ſuch a *World!*--
To-morrow, *&c.*

IT is a broken Speech in which only Part of the Thought is expreſſed and may be paraphraſed thus: *The Queen is dead.* Macbeth. *Her Death ſhould have been deferred to ſome more peaceful Hour*; *had ſhe lived longer*, there would at length have been a Time for *the Honours due to her as a Queen, and that Reſpect which I owe her for her Fidelity and Love. Such is the* World---*ſuch is the Condition of human Life, that we always think* to-morrow *will be happier than to-day, but to-morrow and to-morrow ſteals over us unenjoyed and unregarded, and we ſtill linger in the ſame Expectation to the Moment appointed for our End. All theſe Days,*

which

which have thus paſſed away, have ſent Multitudes of Fools to the Grave, who were engroſſed by the ſame Dream of future Felicity, and, when Life was departing from them, were like me reckoning on to-morrow.

(2) To the laſt Syllable of recorded Time,

Recorded Time ſeems to ſignify the Time fixed in the Decrees of Heaven for the Period of Life. The *Record* of *Futurity* is indeed no accurate Expreſſion, but as we only know Tranſactions paſt or preſent, the Language of Men affords no Term for the Volumes of Preſcience, in which future Events may be ſuppoſed to be written.

NOTE XLV.

Macbeth. IF thou ſpeak'ſt falſe,
Upon the next Tree ſhalt thou hang alive
Till Famine cling thee: If thy Speech be ſooth,
I care not if thou doſt for me as much----
I pull in Reſolution, and begin
To doubt th' Equivocation of the Fiend,
That lies like Truth. "Fear not till *Birnam* Wood
Do come to *Dunſinane*," and now a Wood
Comes toward *Dunſinane*.

I *pull*

I *pull* in Reſolution------

THOUGH this is the Reading of all the Editions, yet as it is a Phraſe without either Example, Elegance or Propriety, it is ſurely better to read

I pall in Reſolution------

I languiſh in my Conſtancy, my Confidence begins to forſake me. It is ſcarcely neceſſary to obſerve how eaſily *pall* might be changed into *pull* by a negligent Writer, or miſtaken for it by an unſkilful Printer.

NOTE XLVI.

SCENE VIII.

Seyward. HAD I as many Sons as I have Hairs,
I would not wiſh them to a fairer Death :
And ſo his Knell is knoll'd.

THIS Incident is thus related from *Henry* of *Huntingdon* by *Camden* in his *Remains*, from which our Author probably copied it.

When *Seyward*, the martial Earl of *Northumberland*, underſtood that his Son, whom he had ſent

-in

ſent in Service againſt the *Scotchmen* was ſlain, he demanded whether his Wound were in the fore Part or hinder Part of his Body. When it was anſwered in the fore Part, he replied, "I am right "glad; neither wiſh I any other Death to me or "mine."

AFTER the foregoing Pages were printed, the late Edition of *Shakeſpear*, aſcribed to Sir *T. H.* fell into my Hands, and it was therefore convenient for me to delay the Publication of my Remarks till I had examined, whether they were not anticipated by ſimilar Obſervations, or precluded by better. I therefore read over this Tragedy, but found that the Editor's Apprehenſion is of a Caſt ſo different from mine, that he appears to find no Difficulty in moſt of thoſe Paſſages which I have repreſented as unintelligible, and has therefore paſt ſmoothly over them, without any Attempt to alter or explain them.

Some of the Lines with which I had been perplexed have been indeed ſo fortunate as to attract his Regard, and it is not without all the Satisfaction which it is uſual to expreſs on ſuch Occaſions, that I find an entire Agreement between us in ſubſtituting [*See* Note II.] *Quarrel* for *Quarry*, and in explaining the Adage of the *Cat* [Note XVII.]

But this Pleaſure is, like moſt others, known only to be regretted; for I have the Unhappineſs to find no ſuch Conformity with regard to any other Paſſage.

THE Line which I have endeavoured to amend, Note XI. is likewiſe attempted by the new Editor, and is perhaps the only Paſſage in the Play in which he has not ſubmiſſively admitted the Emendations of foregoing Critics. Inſtead of the common Reading,

----Doing every thing
Safe towards your Love and Honour,

he has publiſhed,

----Doing every thing
Shap'd towards your Love and Honour.

THIS Alteration, which, like all the reſt attempted by him, the Reader is expected to admit, without any Reaſon alleged in its Defence, is, in my Opinion, more plauſible than that of Mr *Theobald*; whether it is right, I am not to determine.

IN the Paſſage which I have altered in Note XL. an Emendation is likewiſe attempted in the late Edition, where, for

----And the Chance *of* Goodneſs
Be like our warranted Quarrel,

is

is ſubſtituted ---And the Chance *in* Goodneſs--whether with more or leſs Elegance, Dignity and Propriety than the Reading which I have offered, I muſt again decline the Province of deciding.

Most of the other Emendations which he has endeavoured, whether with good or bad Fortune, are too trivial to deſerve Mention. For ſurely the Weapons of Criticiſm ought not to be blunted againſt an Editor, who can imagine that he is reſtoring Poetry, while he is amuſing himſelf with Alterations like theſe;

For ----*This is the Serjeant,*
Who like a good and hardy Soldier fought,

----This is the Serjeant, who
Like a *right* good and hardy Soldier fought;

For ----Diſmay'd not this
Our Captains *Macbeth* and *Banquo?*---Yes

----Diſmay'd not this
Our Captains *brave Macbeth* and *Banquo?*---Yes

Such harmleſs Induſtry may, ſurely, be forgiven, if it cannot be praiſed: May he therefore never want a Monoſyllable, who can uſe it with ſuch wonderful Dexterity.

Rum-

Rumpatur quiſquis rumpitur Invidia!

THE reſt of this Edition I have not read, but, from the little that I have ſeen, think it not dangerous to declare that, in my Opinion, its Pomp recommends it more than its Accuracy. There is no Diſtinction made between the antient Reading, and the Innovations of the Editor; there is no Reaſon given for any of the Alterations which are made; the Emendations of former Criticks are adopted without any Acknowledgment, and few of the Difficulties are removed which have hitherto embarraſſed the Readers of *Shakeſpear*.

I WOULD not, however, be thought to inſult the Editor, nor to cenſure him with too much Petulance, for having failed in little Things, of whom I have been told, that he excells in greater. But I may, without Indecency, obſerve, that no Man ſhould attempt to teach others what he has never learned himſelf; and that thoſe who, like *Themiſtocles*, have ſtudied the Arts of Policy, and *can teach a ſmall State how to grow great*, ſhould, like him, diſdain to labour in Trifles, and conſider petty Accompliſhments as below their Ambition.

The END.

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Purſuing thee, I venture to advance,
And bring home Truth, that Wanderer, to France.
While Algarotti, *ſure to pleaſe and teach,*
Conducts the Stranger to the Latian *Beach*;
With Native Flow'rs adorns the beauteous Maid,
And Tyber *wonders at ſuch Worth diſplay'd.*

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****

ACT III. SCENE II.

Manent Macbeth *and a servant.*

SIrrah,
A word with you. Attend those men our pleasure?

Ser. They are, my lord, without the palace gate.

Macb. Bring them before us—To be thus is nothing, [*Exit ser.*
But to be safely thus.—Our fears in Banquo
Stick deep, and in his royalty of nature
Reigns that which should be fear'd. 'Tis much he dares,
And to that dauntless temper of his mind
He hath a wisdom, that doth guide his valour
To act in safety; there is none but he,
Whose being I do fear, and under him
My genius is rebuk'd; (1) as it is said
Anthony's was by Cæsar. He chid the sisters,
When first they put the name of king upon me,
And bad them speak to him; then, prophet-like,

(1) ---- *As it is said Anthony's was by Caesar*----

Though I would not often assume the critic's privilege of being confident where certainty cannot be obtain'd, nor indulge myself too far in departing from the establish'd reading; yet I cannot but propose the rejection of this passage, which I believe was an insertion of some player, who, having so much learning as to discover to what Shakespear alluded, was not willing that his audience should be less knowing than himself, and has therefore weakened the author's sense by the intrusion of a remote and useless image into a speech bursting from a man wholly possess'd with his own present condition, and therefore not at leisure to explain his own allusions to himself. If these words are taken away, by which not only the thought but the numbers are injured, the lines of Shakespear close together without any traces of a breach.

My genius is rebuk'd. He chid the sisters.

They hail'd him father to a line of kings.
Upon my head they plac'd a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If 'tis so,
For Banquo's issue have I 'fil'd my mind,
For them the gracious Duncan have I murther'd,
Put rancours in the vessel of my peace
Only for them, and mine eternal jewel
Giv'n to (1) the common enemy of man,
To make them kings, the seed of Banquo kings.
Rather than so, (2) come, fate, into the lists,
And champion me to th' utterance!—Who's there?

(1) ---*The common enemy of man.*

It is always an entertainment to an inquisitive reader to trace a sentiment to its original source, and therefore, though the term *enemy of man* applied to the devil is in itself natural and obvious, yet some may be pleased with being informed, that Shakespear probably borrowed it from the first lines of the *Destruction of Troy*, a book which he is known to have read.

That this remark may not appear too trivial, I shall take occasion from it to point out a beautiful passage of Milton, evidently copied from a book of no greater authority. In describing the gates of hell, *book* 2. v. 8. 79. he says,

---- *On a sudden open fly,*
With impetuous recoil, and jarring sound,
Th' infernal doors, and on their hinges grate
Harsh thunder.

In the history of don Bellianis, when one of the knights approaches, as I remember, the castle of Brandezar, the gates are said to open *grating harsh thunder upon their brasen hinges.*

(2) ----*Come, fate, into the lists,*
And champion me to th' utterance.----

This passage will be best explained by translating it into the language from whence the only word of difficulty in it is borrowed. *Que la destinee se rende en lice, et qu' elle me donne un defi* a Poutrance. A challenge or a combat *a Poutrance, to extremity*, was a fixed term in the law of arms, used when the combatants engaged with 'an

SUBSCRIPTIONS are taken in, and Receipts signed by E. CAVE at *St John's Gate*; and by the Editor.